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MONTHLY PICTORIAL REVIEW OF OUR ENGLISH CONTEMPORARIES, 60-62

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UNIVERSITY OF PENNSYLVANIA

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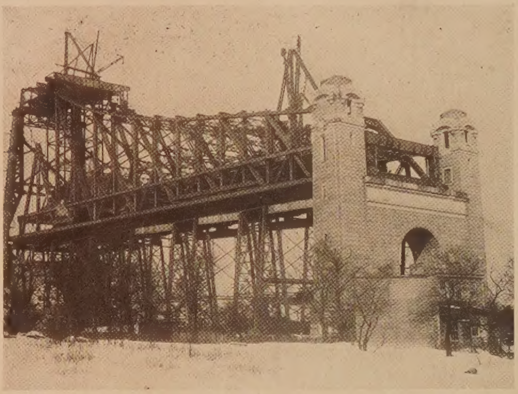
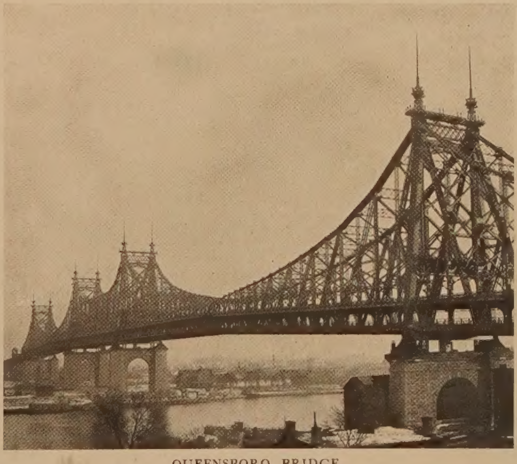
THE QUEENSBORO BRIDGE.

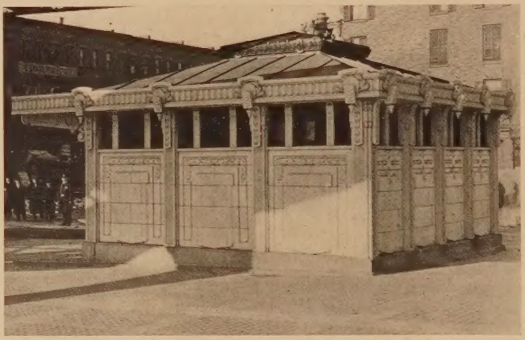
H. HORNBOSTEL.

ABOUT seven years ago Mayor Seth Low appointed Mr. Gustav Lindenthal Commissioner of Bridges, and in doing so, established the engineering and architectural beauty of the two new bridges about to be erected. The status of the three new bridge constructions at that time was as follows: The Williamsburgh bridge was being completed, the granite superstructure of the Blackwell's Island bridge (now renamed Queensboro bridge) was nearing completion, and the two granite tower bases of the Manhattan bridge were appearing above the surface of the water. The steel superstructure for the Queensboro and Manhattan bridges had already been studied and sketched by the Department Engineers, and Mr. Lindenthal immediately availed himself of this opportunity to improve and re-design these two steel bridges. Accordingly, Mr. Lindenthal appointed me to assist him in their architectural development. This activity, curiously enough, developed great political opposition and much ill-feeling. Like all innovations, it disturbed the equilibrium of the "powers that be," but it did much to educate the public to appreciate that the bridges of New York should be architecturally beautiful. What is more, the Bridge Department has ever since employed architects to assist their engineers in bridge design. There was one commission which assisted Mr. Lindenthal in his endeavors, namely, the Municipal Art Commission. This body of citizens has ever since made it necessary for the city to produce artistic as well as useful structures. In fact, its existence has produced a result which is perfectly astounding if compared with what was done before their advent.


ANCHOR PIER, MANHATTAN, QUEENSBORO BRIDGE.

It is now seven years ago that Mr. Lindenthal gave me the opportunity to co-operate with the Bridge Department in re-designing the superstructures and approaches of the Queensboro bridge, the Manhattan bridge, and the Pelham Park bridge. This I did with an enthusiasm which has never slackened and, although many modifications and unhappy alterations have been made in their design, I now have the intense delight of seeing one of the structures which I studied in its early beginnings, finally completed in all its principal lines and proportions. The Manhattan bridge was modified shortly after Mr. Lindenthal was superseded by Mr. Best, but the fundamental elements of its design were retained, such as the steel piers, anchorages, etc. In fact, if one looks at the original sketches for these two bridges—that is to say, the Manhattan and Queensboro bridges—


QUEENSBORO BRIDGE.



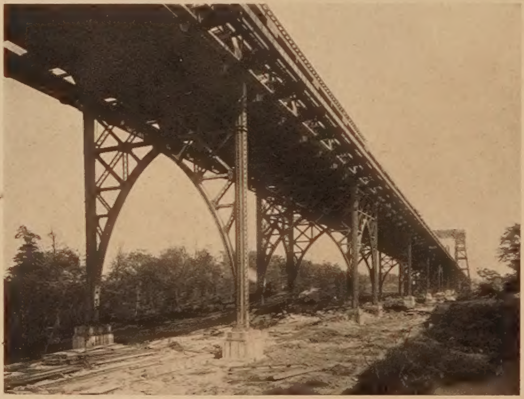
SUBWAY ENTRANCE, QUEENSBORO BRIDGE.

one can more fully appreciate the great work of Mr. Lindenthal and appreciate the advent of the architect into this field of city bridge design. My ambitions in all these seven years have been realized, not completely, but sufficiently to give satisfaction, and I am especially proud of the fact that my association with the different Commissions and engineers of the Bridge Department, and with the contractors who have erected these different structures, has been of a most friendly and delightful sort. It was no easy matter to break into the Bridge Department and interfere with the highly useful and practical atmosphere established by the engineers, and not cause bad feeling.

Forgetting for the moment the many refinements of design and engineering details, I think the following conceit on my part is justified; that is, that the Queensboro bridge, being a cantilever bridge, has an interesting, attractive and graceful appearance. Without wishing to arouse any ill-feeling, the Manhattan bridge is developing even greater possibilities of architectural perfection in its present state of advancement.

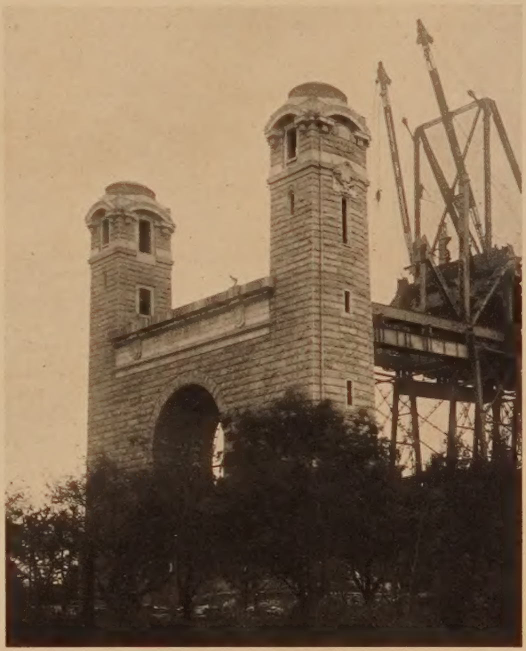
The steel superstructure of the Queensboro bridge was erected by the Pennsylvania Steel Co. and, as usual, when the detailing of a structure of this kind is left in the hands of a contractor, it is generally and quite naturally understood that its assemblage would be so adjusted as to give the contractor the least amount of trouble and the greatest amount of profit. It is well-known that a careful detail-study of a structure of this kind requires all the care, knowledge, and experience of a competent engineer, whose duty it naturally would be to give the city its money's worth.

The late discussion as to the stability of this bridge seems to be a question of degree and, although the bridge most likely will not carry all the load it was designed to carry, will do its duty for the next fifty years, and then, if necessary, it can be fortified. In fact, the discussions as to how much it will carry is not the serious question. The real serious question is whether the city obtained for its money the bridge it asked for and expected to receive.



APPROACH, QUEENS, QUEENSBORO BRIDGE.

Examining the bridge in its general design and detail, we find the cross-section most satisfactory; the wide roadway for automobiles and wagons ample; the unimpeded foot-walks passing under a perspective of elliptical braces most cheerful; the four massive and gaily-capped steel towers very impressive; the railings and portals interesting; and in fact, all these elements do much to make this bridge one of interest and of artistic endeavor. The approach in Queens is a very simple and good-looking steel viaduct, and the Manhattan approach, entirely different, is both amusing and useful. The latter approach is really a steel structure, veneered with granite and terra cotta, very much like our office buildings, and is an attempt to make an otherwise complex and hideous steel structure attractive.

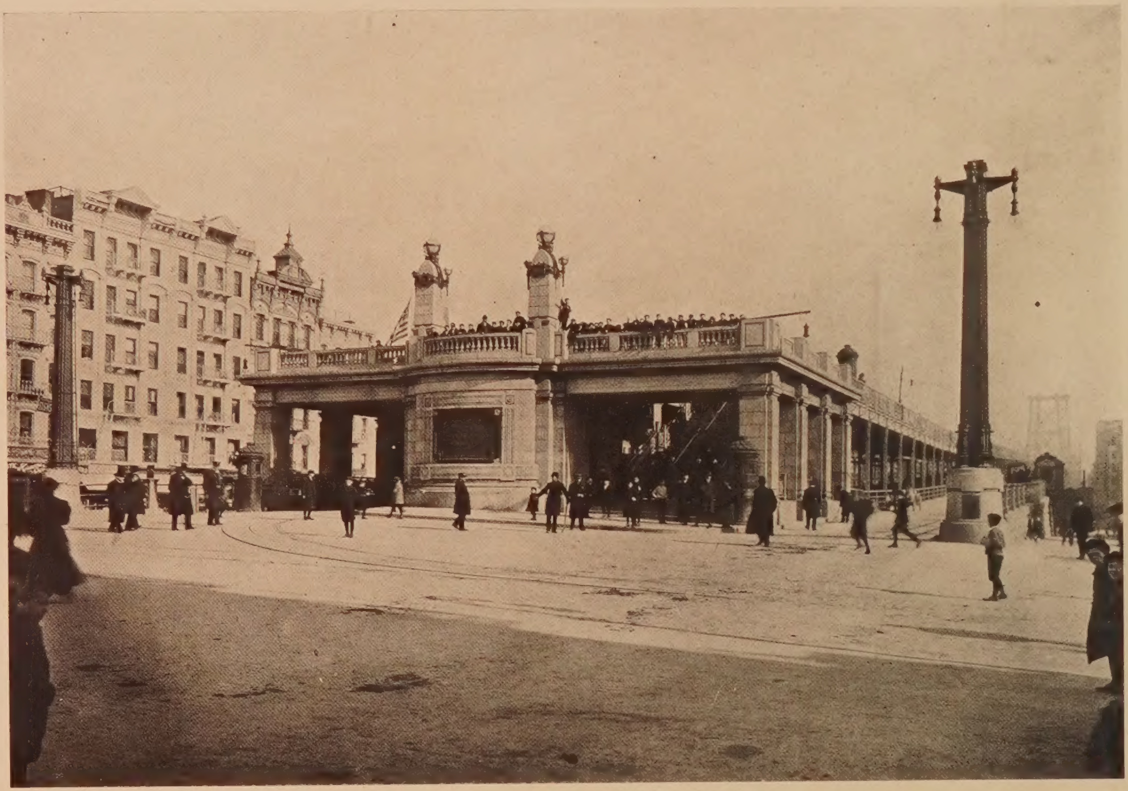


ANCHOR PIER, QUEENS, QUEENSBORO BRIDGE.

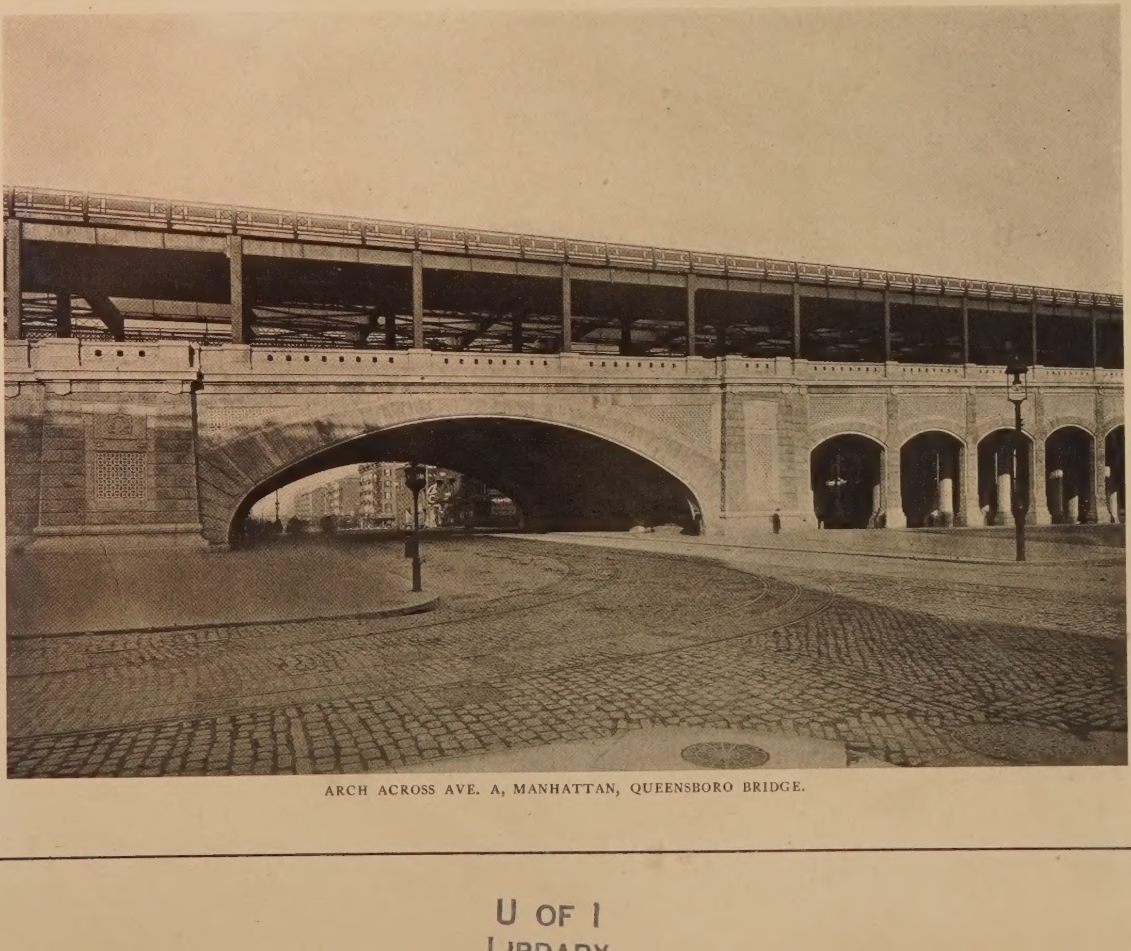
The approaches of all city bridges are complex and difficult to treat very impressively because they have to fit all sorts of conditions imposed upon them by the streets and grades, elevated railroads and car lines. A clean sweep and open approach to these bridges cannot be obtained until they do away with the elevated railroad connection. This desirable omission happened at the Manhattan approach of the Williamsburgh bridge and the appearance of spaciousness has been obtained.

The points of architectural interest of the Queensboro bridge, starting from New York, are as follows: Two bronze lanterns, which are 18 feet high and about the largest there are in New York, flank the entrance; next, the little subway entrances in cast-iron and terra cotta are to be noted. As one approaches the superstructure the huge portals with bronze tablets flanked by the granite staircase and towers of the anchorage give a fitting start for river spans or bridge proper. The foot-walk leads below an elliptical causeway,

(*Continued page 57*)



APPROACH, MANHATTAN, WILLIAMSBURGH BRIDGE.



ARCH ACROSS AVE. A, MANHATTAN, QUEENSBORO BRIDGE.

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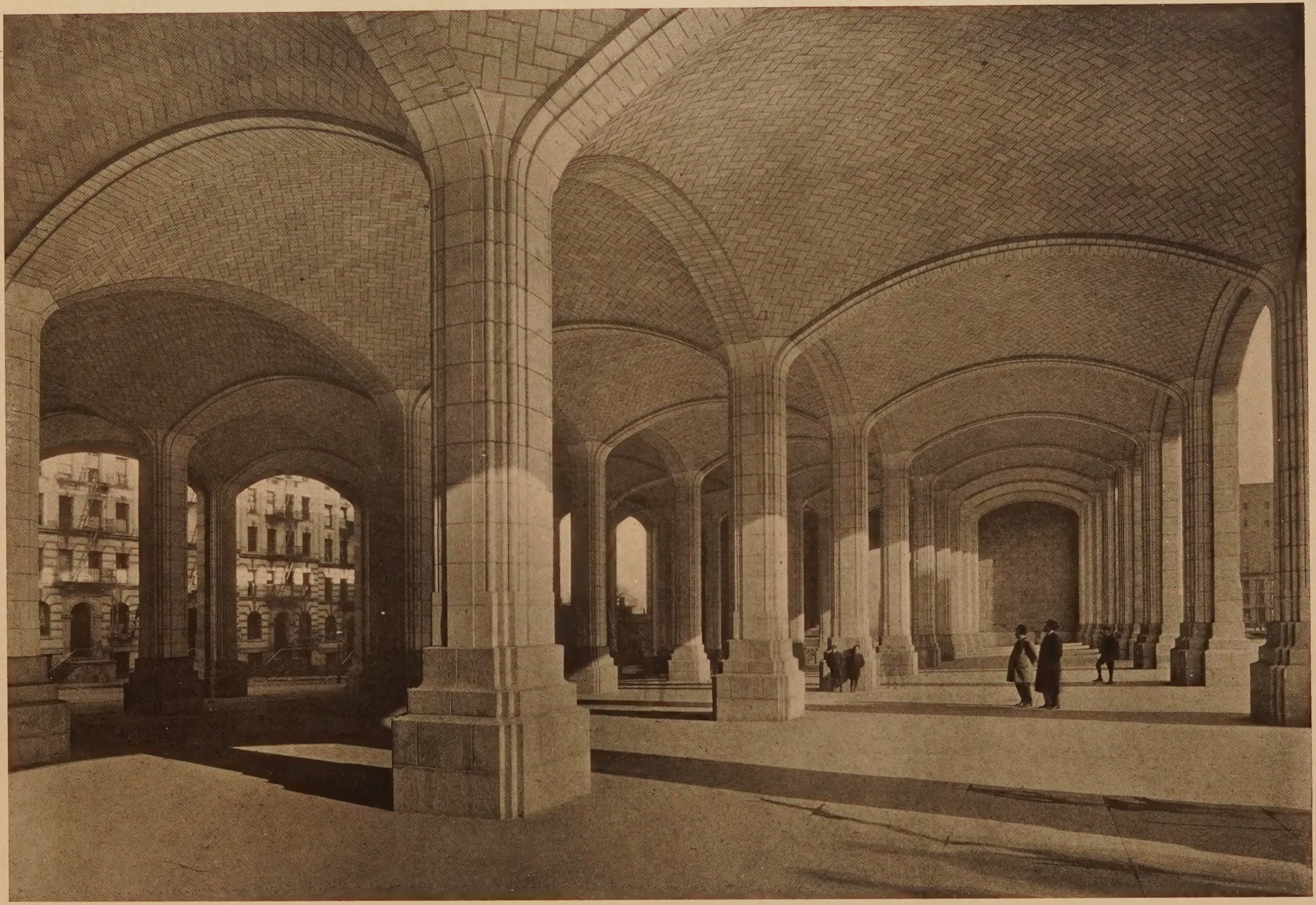
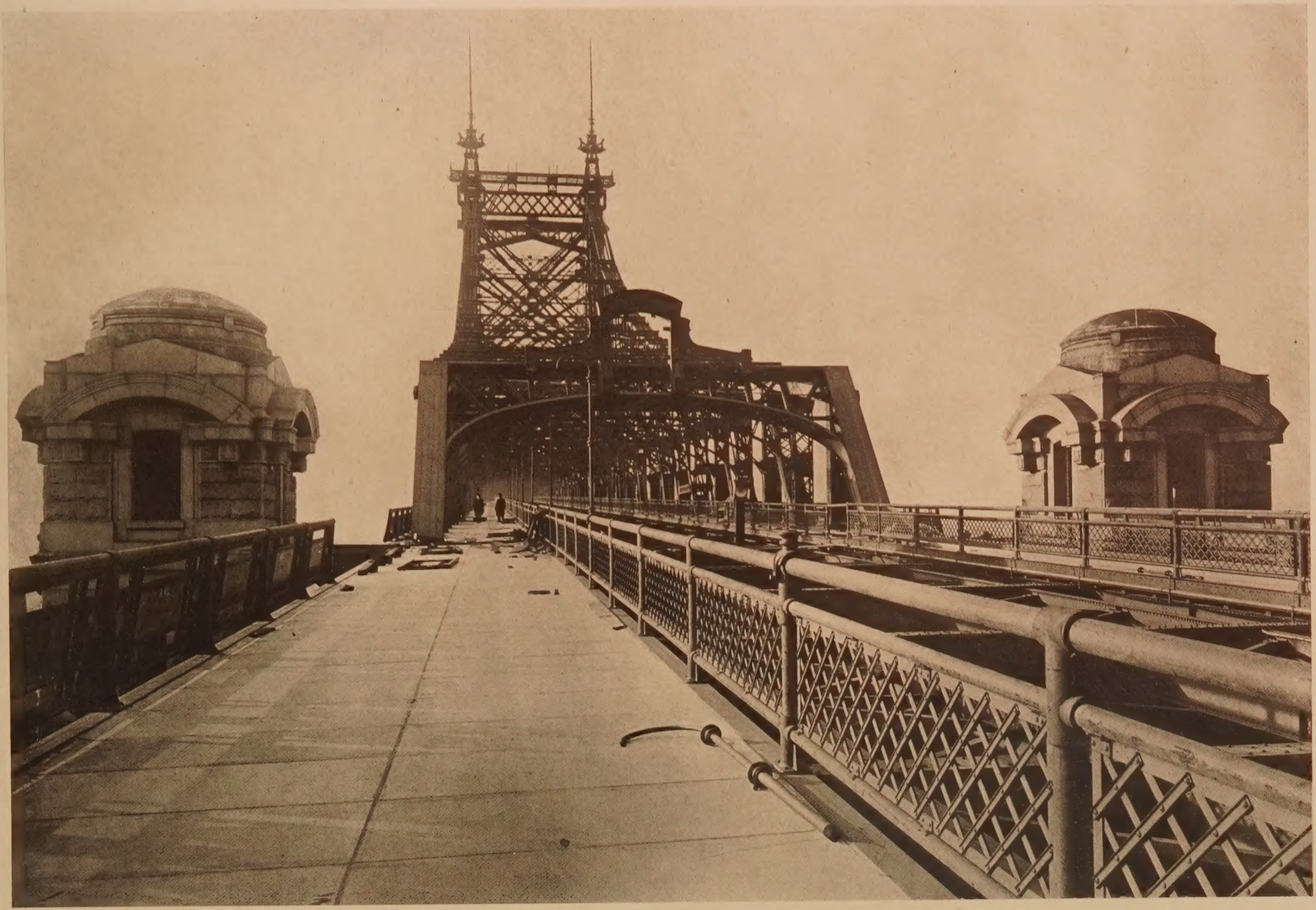


MARKET PLACE, MANHATTAN, QUEENSBORO BRIDGE.

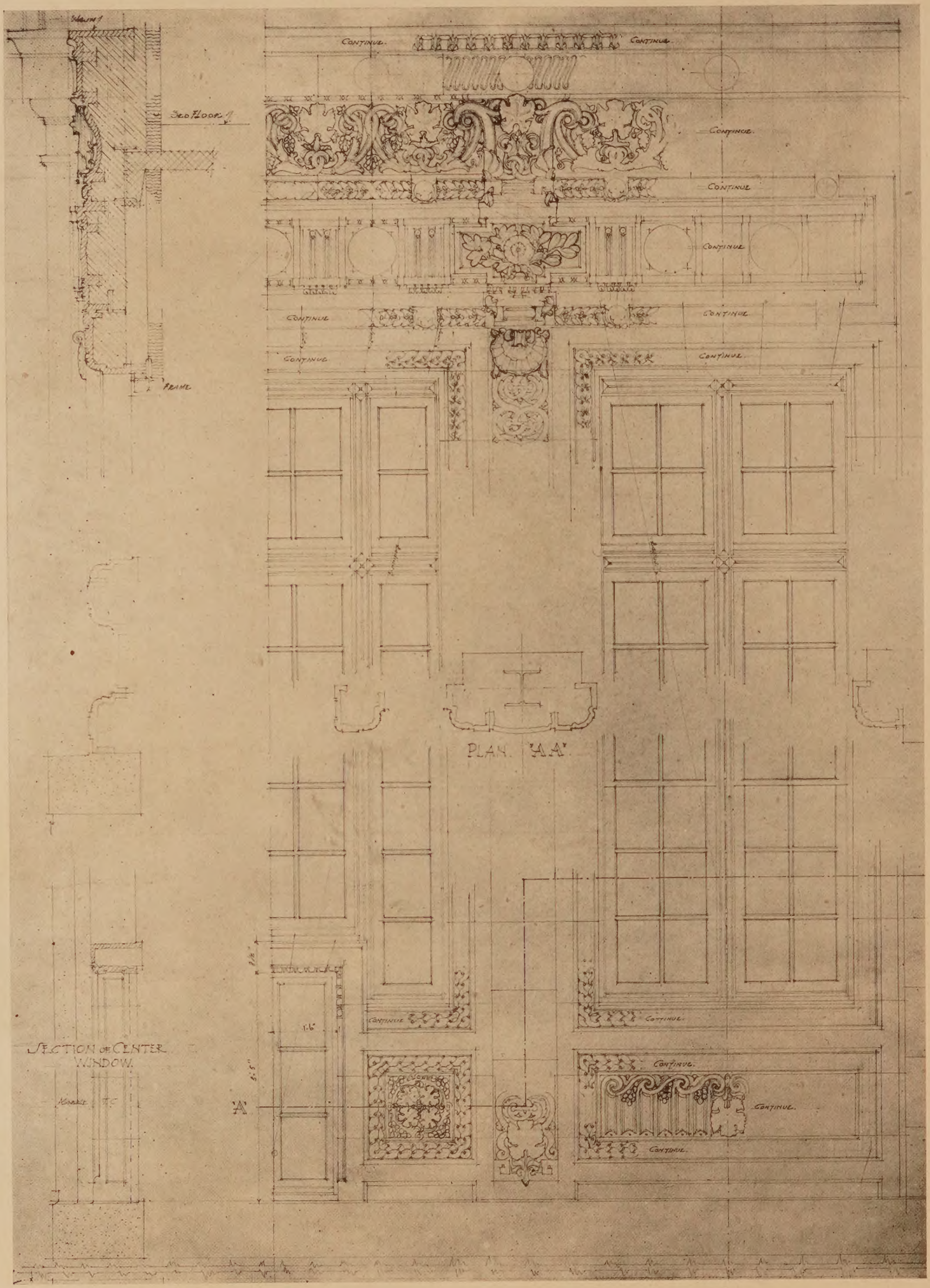
Guastavino System.

Palmer & Hornbostel, Architects.



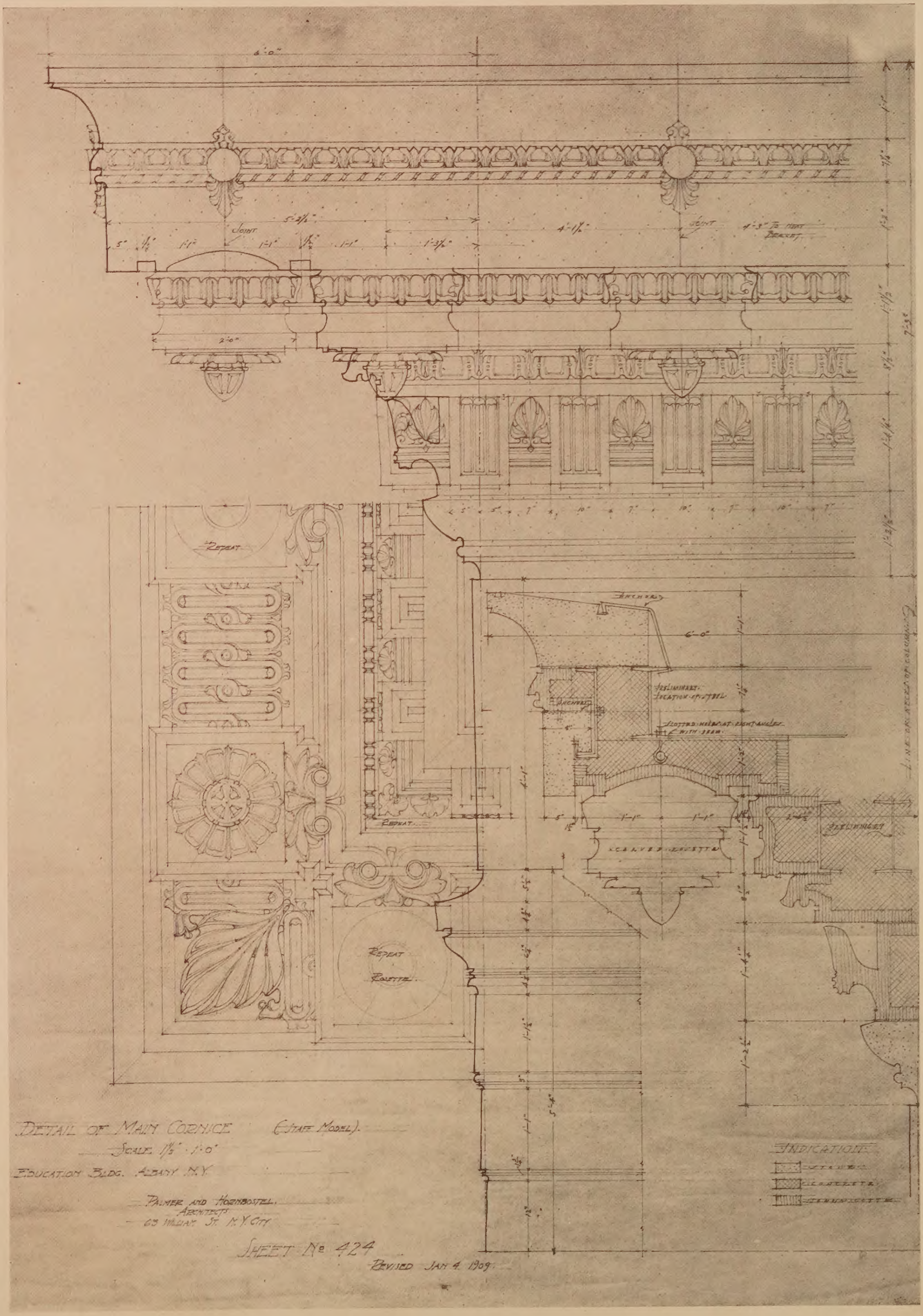
APPROACH, QUEENS, QUEENSBORO BRIDGE.

Palmer & Hornbostel, Architects.



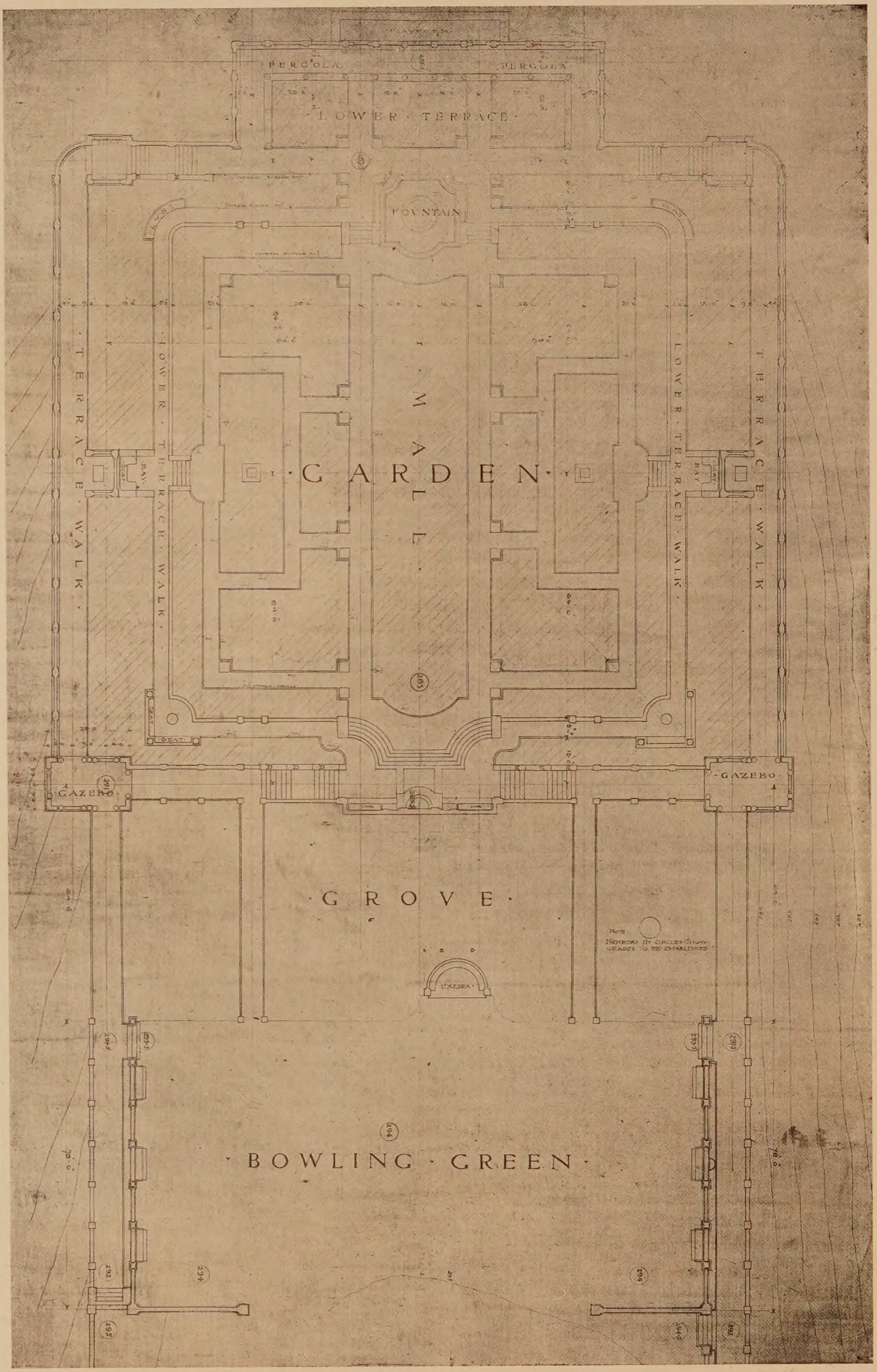
NEW YORK STATE EDUCATION BUILDING, ALBANY. Palmer & Hornbostel, Architects.

Detail of Terra Cotta Filling and Frame for Windows on South Facade.



NEW YORK STATE EDUCATION BUILDING, ALBANY. Palmer & Hornbostel, Architects.

Detail of Main Cornice, the decorative portion to be in Terra Cotta, the balance in Marble.



PLAN, FORMAL GARDEN, LARZ ANDERSON, BROOKLINE, MASS.

Chas. A. Platt, Architect.

(Continued from page 50)

and on reaching the first large tower a glance upward gives an impression of size and bigness. On leaving the superstructure, the open walk over the long steel approach down to the final staircase, flanked by bronze lanterns, into the Borough of Queens, the visitor will have enjoyed a walk which will convince him that much has been done to make things more beautiful. This stupendous work, which is the result of much thought and much money, is open to all sorts of engineering, architectural criticism, and could have been accomplished with greater economy, more perfect engineering skill and better architectural refinement; but this can be said of any big undertaking, and as perfection is never reached except by a long period of experience, I think, under the circumstances, the city can be justly proud of one of its big monuments. I well know that if I had to do it all over again it would be very much better, but that does not in any way make me feel the less delighted with my experience and with my associates who all did their share and who all are equally proud.

H. Hornbostel.

ARCHITECTURAL CRITICISM.

Well-informed, intelligent criticism will clear the air, will set a standard of taste, will foster a wider and better appreciation of our gracious art, will tend to the improvement of technics, will set higher ideals before our professional workers, and in a thousand ways will help the architects.

THE architectural treatment of iron work is the problem which is constantly present in modern designing. The French have tried over and over again to solve it. In the great Central Market in Paris the most careful and elaborate study was made of steel work. That was twenty years ago. In the Grand Palais a very serious, and in a measure successful, attempt was made to beautify structural forms. In the great Wertheim department stores in Berlin a somewhat similar use is made of steel work, but with a very strong art nouveau influence which does not appeal to the American taste. In this country, where more steel work has been used than everywhere else in the world together, comparatively little attempt has been made to use structural steel in a decorative manner.

Carrére & Hastings used steel forms very well for the cornice and columns of the little Chubb building. Grosvenor Atterbury used structural members entirely for the cornice of his Pittsburg office building, and Carrére & Hastings used a similar treatment for the cornice of the Blair building.

Nowhere, however, has iron work been treated on such a grand scale, and with anything like the success attained by Henry Hornbostel in the Queensboro and the Williamsburgh bridges (pages 49, 50, 51, 52 and 53). The lamps of the Williamsburgh bridge are marvelous, and the treatment of the portal and finials on the tower of the Queensboro bridge masterly. Hornbostel's mind is at once daring and inventive, and he never hesitates about executing work because it has no precedent. He leads the way where others follow, and especially in this material has his design proved successful. It is far beyond any other work which has ever been executed, either here or abroad, and stands as a great example to which future designers may look for inspiration.

New materials possess a certain fascination for Mr. Hornbostel beyond what they have for the less imaginative mind of the average architect, and in the use of Guastavino tile among new materials he has led the way as he has in steel work.

The cornice of the Carnegie Technical Schools is doubtless familiar to all readers of Architecture. The dome of the Rodef Sholem Synagogue in Pittsburg was the largest of this construction at the time it was built, and in the galleries underneath the Queensboro bridge he has again employed the Guastavino tile with success.

A man whose work is so different from the usual line as is Hornbostel's cannot avoid criticism, but his admirers and his critics alike follow his work (perhaps unconsciously) to see what new thing he may invent, which, changed and modified to suit their temperaments, may be used in their design.

"WELD," A GARDEN BY CHARLES A. PLATT.

THIS garden, probably the best known in America, deserves its distinction (plates xxxi., xxxii., xxxiii., xxxiv., xxxv.). Of great size and exceedingly formal and elaborate in treatment, it loses in no point the intimate quality which should be characteristic of every appurtenance to a home. The plan (page 56) is symmetrical throughout, with the exception of the exedra between the bowling green and the grove. It would be interesting to know the reason for placing this off center; a possible explanation is that from this point the game could be best watched. The terraces, rising from the open grass space in the center, so that the masses of bloom upon them blend into the background, unifying the scheme, while the details of vases, fountains and tree boxes all through are so beautiful and individual in character that there is nowhere any spot which is either barren of interest or tiresome through repetition.

It is interesting to see how differently architectural features of the garden can be treated and still combine into a harmonious whole. The pergola is of Greek detail, while the gazebos are a sort of modernized Roman, and the frontispiece, vases, etc., are Italian. It is this very informality of formal work that gave distinction to the Italian gardens, and Mr. Platt, better than almost any other architect of to-day, has been successful in securing the quality of old work without imitation.

Where a historic style is too closely followed, the result is apt to become rigid and cold, lacking what we call "sentiment," or which might better be termed individuality. This fault Platt always avoids, and at the same time the personal element is never obstrusive; it shines through his work rather than clamors for recognition. Conservative always, an archæologist never, he follows the old forms, both in garden architecture and in country house work, filling them with a vigorous new life. Refined and delicate in detail, the masses are bold and simple, but throughout them is a quality of reserve which marks perfection in design—an unstudied grace which is the end and aim of study. Criticism is disarmed before the charm of his work, and there is perhaps no other living architect who has done so little work that he had cause to regret.

TWO COUNTRY HOUSES.

IN this number are shown photographs of two country houses of similar materials and derived from a common prototype, one by Bosworth & Holden, of New York (plates xxix. and xxx.), and one by Marshall & Fox, of Chicago (plate xxxvii.). They well illustrate the entire unlikeness of the methods of the designers in the East and in the West. Bosworth & Holden's work is delicate, scholarly and exceedingly refined. The house of which

Marshall & Fox are the architects is filled with new methods and an originality and breadth of treatment too often lacking in the work of the New York men.

Architects here in the East are inclined to think that work not executed in Boston, New York or Philadelphia is not very well worth while, but there is a quality developing in the Chicago school of country-house design, headed by such men as Howard Shaw, George B. Maher, and Marshall & Fox, which it will not do to pass without notice. This house is an excellent example of that type. The grouping of many small windows on the second story is one frequent in the West and rarely or never used in the East. The hood over the doorway with the arch below, the whole central motive flanked by two big chimneys, is one of considerable strength, yet it would be difficult to imagine anything more out of place upon the house designed by Messrs. Bosworth & Holden.

In architecture, as in any other art, what is good is only a matter of opinion. For those who prefer a restrained and classic treatment Messrs. Bosworth & Holden's house would appeal most, and to those who prefer the dash of "Art Nouveau" in their country work, the Western design will seem the better.

They are both examples of the immensely powerful movement, apparent everywhere in American design to-day, toward an architecture not copied after old forms but derived from them and redesigned to suit not only present conditions but the modern spirit. How far new motives may with propriety be introduced into the old is the question at issue, and in the decision of this question Chicago as well as New York demands a hearing.

NEW YORK STATE EDUCATIONAL BUILDING.

WHEN Palmer & Hornbostel won the competition for the New York State Educational Building there was considerable interest expressed as to their execution of it. On pages 54 and 55 are some details which show the proposed treatment of the cornice and windows. As might be expected from work of this office, there is nothing stereotyped about the treatment. The combination of marble and terra cotta is a very unusual one and its execution will be awaited with interest, probably not free from anxiety. In the meantime the exceedingly suggestive details of the terra cotta work shown in these two plates will be studied with interest and attention. Modillions and consols such as these were never before used upon a classic building. I must confess to a certain unhallowed admiration for them, but before I copy them I shall want to see them executed.

A DESIGN FOR A SMALL CLUB IN A COUNTRY TOWN.

AMONG the reproductions from English work in this issue, there is a design for a small club in a country town, by T. Braddock, which may prove suggestive to our designers (page 60). In spite of the increasing number of men who are going to the Beaux Arts, and the great surface influence of French design upon American work, there is an increasing respect and appreciation for English design, especially that of a domestic character. Just why a race whose public work (when not an absolute copy of a Greek or Roman original) is so bad, should be able to do such good domestic work, is an inexplicable problem. Yet their country houses and their city houses and clubs all possess a quality of intimacy and domesticity which is missing from even the most refined French work. It would be difficult to imagine a French architect treating an order as it is here used, and while such a use of the order can be criticised as foolish and improper, the whole design nevertheless possesses a charm that French work does not have, and one which the best of our architects are coming to feel is needed in American houses.

THE ELKS CLUB, WASHINGTON.

THE great secret orders of the United States have in the past built very expensive and elaborate buildings, but it is only within the last few years that they have perceived the necessity for buildings commensurate in beauty with the greatness of the organization. The Masonic Temple in Brooklyn, and the new addition to the Masonic Temple in New York, are both buildings of dignified character and charm. The Elks Club, B. Stanley Simmons, architect (plate xxxvi.), is another example of this movement, comparatively new, in the fraternal orders. It shows very strongly the influence of the Beaux Arts, but is far better than most of the work done by American graduates of that school.

The whole trend of the modern school of French design is away from refinement, and strength in the elevation and spaciousness in the plan are the only elements considered.

Here is a building which the admirer of the French school and the man who has no use for it will agree is strong, dignified and refined. French to the last degree, it is the best possible type of French, such as the patrons of the school are doing, while they permit their pupils (maliciously, I wonder?) to do the most atrociously vulgar work possible.

The pergola upon the roof is becoming every day a feature of greater necessity in city buildings, and especially in clubs. Almost every one of the large clubs in New York has such a feature, whether frankly shown in the elevation as here, or concealed behind the cornice as is more usually the case. This pergola is usually delightful. The brick work is exceedingly well handled and ought to stand as a model of a brick façade. I am not so sure that a panel would not have been better than a tablet on the pilasters, but aside from this comparatively small detail there seems to be little possibility of improvement. The elksheads may be somewhat doubtful. They seem a little over-naturalistic for a building of this type, but unquestionably add to the indication of the character of the building. The arrangement for supporting the flagpoles is another amusing feature.

Were there more buildings in French architecture handled in the way that this one is, there would be less outcry against the influence of the Beaux Arts on the part of those of our architects who have either outgrown their school training or who have been educated in this country.

THE ART OF THE PLASTERER.

THAT an art so extremely interesting and unique as that of the plasterer should have escaped record and consideration in any collected form at the present day is to be regretted. We were more than pleased, therefore, to receive a copy of *The Art of the Plasterer*, by George P. Bankart, architect. Charles Scribner's Sons, New York.

Plaster combines extreme ease of manipulation with great durability; to no other do the associations of our daily life cling more closely than to that with which the walls and ceilings of our homesteads are covered; from the humblest cottage to the sumptuous palace it is used as a clothing to the rougher material composing the structure. It is intensely sympathetic; it is intensely susceptible to every touch received from the hand of the worker, and for this very reason no pains should be spared in the effort to make it seem to deserve its place in the buildings which we erect. It can be modeled, cast, incised, colored, stenciled, or stamped with equal freedom from the size of a "cameo" to the vastness of a "dome." It may be set as a jewel, or it may be applied to the "façade" of a palace. As to its composition, it can be made coarse or fine, and either malleable or the reverse.

It would be extremely interesting to attempt to trace, to some extent, throughout the infinite space of time, when and where plaster first became known as a decorative medium. It was to the employment of stucco that the crude unbaked mud bricks, or sun-baked brick walls of antiquity, owed their preservation.

Among the ruins of Mesopotamia, in buildings dating back probably from 3000 to 3500 B.C., are to be found at the present time walls covered with stucco, which, in a great measure, owe their preservation to the use of this material. There were frescoes on these walls as a rule, and decorative modeling, probably.

We learn that the Egyptians covered their buildings with a slight coating of stucco to conceal the seams of the stones and take on the painted decoration. The pyramids of Memphis were lined with a coating of stucco, the remains of which are still to be seen.

The almost universal use of stucco in Greece has too often been overlooked. In early times it was usual to use inferior building materials, mud bricks, or rough kinds of stone, and to cover their surface wherever visible with a coat of stucco, which was frequently ornamented with frescoes or decoration of other kinds.

This applies to all the architectural members of early temples before the use of marble became prevalent, and even after, when marble could not be easily obtained. For houses it probably remained the custom at all times, as the walls were mostly of unbaked brick. The quality of the early Greek stucco is wonderfully fine. In early times, so far as we know, the stucco was always the thinnest coating revealing the forms below, but in later Greek times examples of capitals of columns, bullheads, etc., are known to have been modeled or cast in this medium. The rough stone used by the Greeks was, like the Roman travertin, very porous, and not capable of taking a fine surface, so they stuccoed it over, polished it, and sometimes decorated it with paintings. Traces of this are to be found in the Dorian monuments of Sicily, at Paestum, etc.

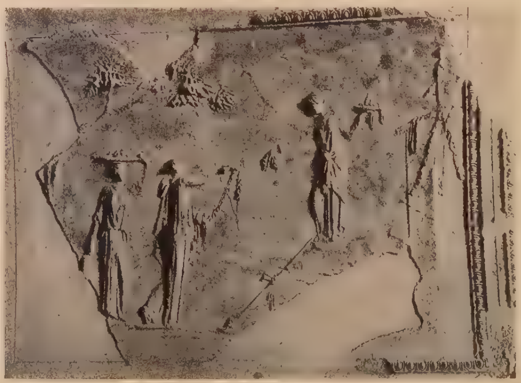


FIG. I. ROMAN STUCCO-DURO, VILLA FARNESINA.

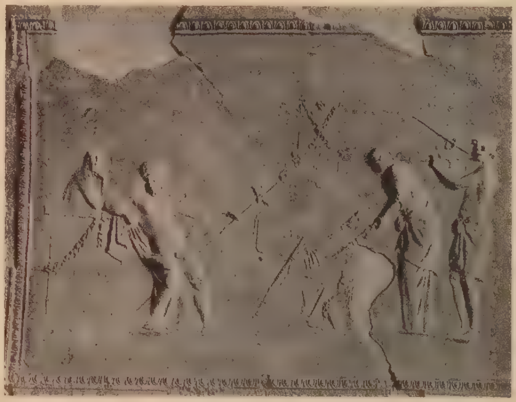


FIG. II. ROMAN STUCCO-DURO, VILLA FARNESINA.

Vitruvius, writing on architecture about 2,000 years ago, gives very detailed instructions as to its preparation. The stucco of those days was far more carefully compounded than it is now. The lime was very carefully selected, burnt with wood, and subjected to a very gradual process of slaking for a long time before it was used. It was constantly beaten with heavy sticks, and chopped up with a heavy hammer or axe. It was also subjected to frost, and was mixed with fine sharp sand and a white marble dust, which made it capable of receiving a fine polish. It has always been known to be necessary to toughen and regulate its setting qualities, and the ingredients in his time were: juice of figs, rye dough, hog's lard, curdled milk, blood, etc., also two other important things of which we are sparing now, viz.: time, and the greatest care.

Pliny mentions the use of fig juice, a very viscid sap, as being mixed with the stucco of his day.

White of eggs and blood are also mentioned as having been used to retard the setting of the plaster.

Elm bark and barley water (tannin and size) were mixed in the stucco used in the Justinian's Church of the Baptist, Constantinople. In later times at Rochester Cathedral, about the end of the ninth century, bullocks' blood was mixed in the stucco and mortar.

In 1280 at Rockingham Castle, melted wax was used. On Queen Eleanor's Cross, Charing Cross, London, erected in the thirteenth century, the white of eggs and strongest wort of malt were mixed with the lime and Calais sand.

About 1324-1327, in King Edward II's work at Westminster, pitch was mixed in the stucco and mortar.

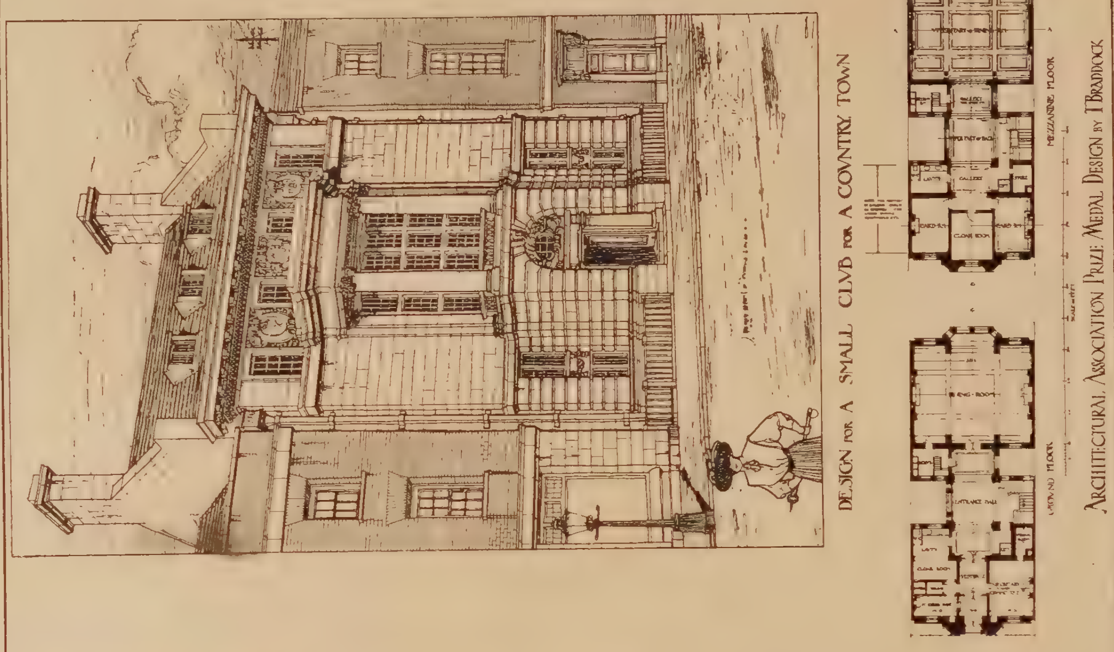
Wax and pitch were extensively used at that time for the same purpose.

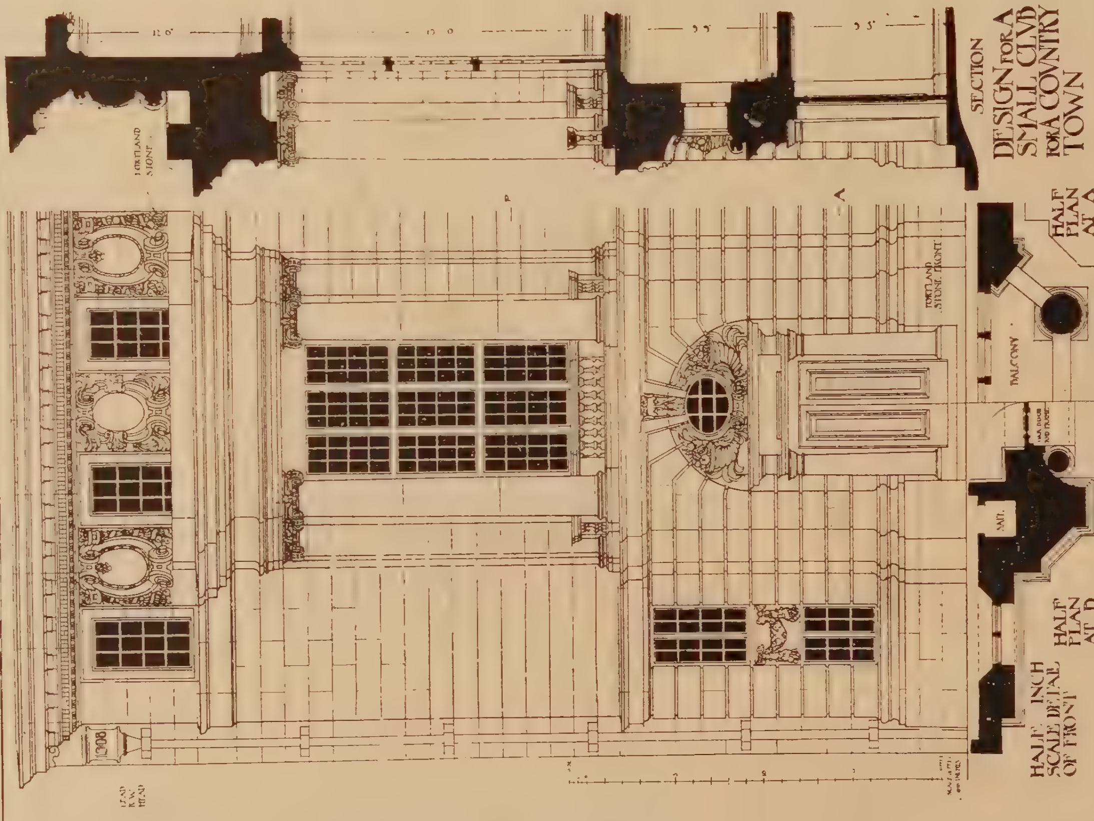
Professor Middleton tells of "six strike of malt to make mortar, to blend with the lime, and temper the same, and 350 eggs to mix with it," viz.: to seven quarters of lime. Mons. A. Darcel, director of the Cluny Museum, mentions the use of urine, in the sixteenth century, at Rouen.

In India and Ceylon sugar, and saccharine fruit juices, rice gluten, and other like compounds are used for increasing the hardness and retarding the setting process of the stucco, in order that the more time may be allowed for its manipulation in modeling.

As the Romans carried off the Greek treasures for the adornment of Rome, and with them, undoubtedly, the art

(Continued page 61)


DESIGN FOR A SMALL CLVB FOR A COVNTRY TOWN
GROVND FLOOR
ENTRANCE HALL
CLOAK ROOM
MEZZANINE FLOOR
CLOAK ROOM
CARD RM
GALLERY
ARCHITECTURAL ASSOCIATION PRIZE MEDAL DESIGN BY T BRADDOCK



MONTHLY PICTORIAL REVIEW OF OUR ENGLISH CONTEMPORARIES.

(*Continued from page 59*)

of the decorative stucco worker, it would be as well to look at some of the Roman work in which the influence of Greece is the strongest (Figs. 1-2, of stucco wall decoration from a house of the time of Augustus in the garden of the Villa Farnesina, Rome, discovered in 1879, presumably belonging to the first half of the first century, A. D., discovered the canalization of the Tiber). These stucco decorations consist of a series of panels divided by bands of "egg-and-tongue" moldings. The panels are filled with figures representing winged Victorias and genii—with larger panels of the Bacchic Sacrifice—exquisitely designed and modeled. Castings taken from some of these panels and other details are to be seen in the Victoria and Albert Museum and the British Museum.

This work is undoubtedly Greek, for in the character of the modeling there is strong evidence of the workmanship of the great artists of Greece—even the fragments of whose work are precious.

There is also the stucco modeling on the vault of a tomb in the Via Latina, which is of more primitive type, executed by torchlight, and intended to be seen by torchlight only (Fig. 3).

At Pompeii there are numerous examples of the decorative employment of stucco in very low relief, as for instance, on the tomb of Scaurus which was painted and gilded; the relief not being much greater than in the lacquer-work of the Chinese.

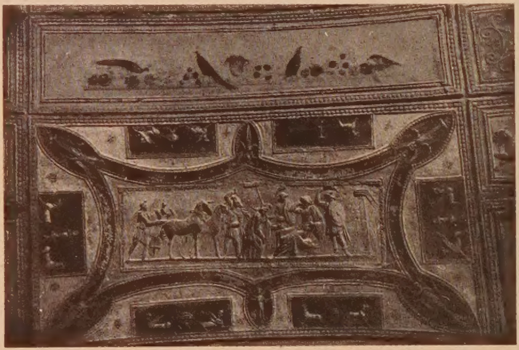


FIG. III. ROMAN STUCCO-DURO. DETAIL OF VAULT FROM A TOMB IN VIA LATINA, ROME.

At Baiae the stucco decoration was of much finer character, but there is none of it now, owing to volcanic disturbances dating from 1750, when there was much of it left.

There was more of this stucco in Rome than anywhere else in Italy, and though there is now but little of it remaining, we still find the best of it there.

With the barbarism following the decadence of Rome, the art passed into a state of temporary obscurity, only to be resurrected and revived in the sixteenth century. We will pass over what are too carelessly called the "Dark Ages," and the pursuit of the art by the Arabs, only reminding the reader that the work of no less than five cetnuries can be seen in the Moorish palaces, and other buildings in Spain. There is no more instructive and wonderful example of plaster casting than that which we have in the Alhambra, where it shows an excess of richness and elaboration, and yet has not lost that right quality of decoration in which the worker never lost sight of the fact that it was designed for casting. The effect of this work was heightened by a wealth of color and gold.

(*To be continued.*)

THE BUSINESS SIDE OF ARCHITECTURE.

J. T. WARNER.

MOST of us who practice architecture do so as we should practice law, or money-lending, or trading in German toys—for the sake of earning a livelihood for ourselves and our families. This is the saying of a Philistine, but it is unquestionably true. There may be a few who are architects because first they are artists, who love their work, and follow their profession for its own sake; these are exceptional men whom we all respect. They are often far from wealthy men, yet they hold a good position, and are recognized as leaders and as superiors by many others who adopt the more prosaic view, and find in architecture, first of all and above all, a means by which to earn their daily bread. Yet, as a matter of fact, there is no real need for the severance of the two classes; a man may be a good artist, and yet may also make money by his art. This is, at any rate, the view which is almost invariably taken by the artistic genius at the commencement of his career; but he is sure to discover later on in life, that he is severely handicapped in the race for wealth, if he should ever join in it, by the very fact that he has artistic susceptibilities and aspirations. A man with a large family, to provide the "needs must" which drives many a man from lassitude to energy, soon comes to the conclusion that the artistic, with architecture, is not a "paying game," and he throws it up for something which is. He becomes a business man first, and an architect second. His buildings suffer in some respects, and often in many. If his client cannot afford good detail, or expensive construction, or the use of valuable material, he ruthlessly cuts them out. His artistic sense may enable him to still produce something which is satisfactory, yet, if he is asked by a client to do something which he knows to be contrary to its dictates, he rarely refuses, but shrugs his shoulders, does as he is told, and simply says, "Well, it cannot be helped! I must earn my living somehow." Still, the finest business man of all will get his own way, even under such circumstances, by the display of a certain amount of tact; for, after all, the business instinct is only a description of tactfulness—of knowing how to deal with other folk, and how to lead them while appearing to be led. The artist in building is, like all other artists, adverse to business methods, and, unfortunately, the modern tendency to educate young men in schools, and not in offices, where art is placed before business routine, is likely to develop this disinclination still further; but the artist who has the common-sense to add business qualifications to his power of design and the sympathetic handling of a building can make even first-class architecture a profitable calling.

The essential business qualifications of one who means to earn a livelihood by the practice of any calling, whatever it may be, are orderliness, method, economy, punctuality, absolute integrity, and constant watchfulness for the interests of the client. All these are obvious; but the application of them to an architect's office is not always quite so simple a matter as may seem at first sight.

Orderliness, for instance, involves many things besides those which are taught at architectural schools; the proper arranging and collecting of the drawings of each particular job, together with all specifications and quantities, so that any paper can be found at a moment's notice; the copying of every letter written and proper daily indexing in the letter-books; the indorsing and filing of every letter received.

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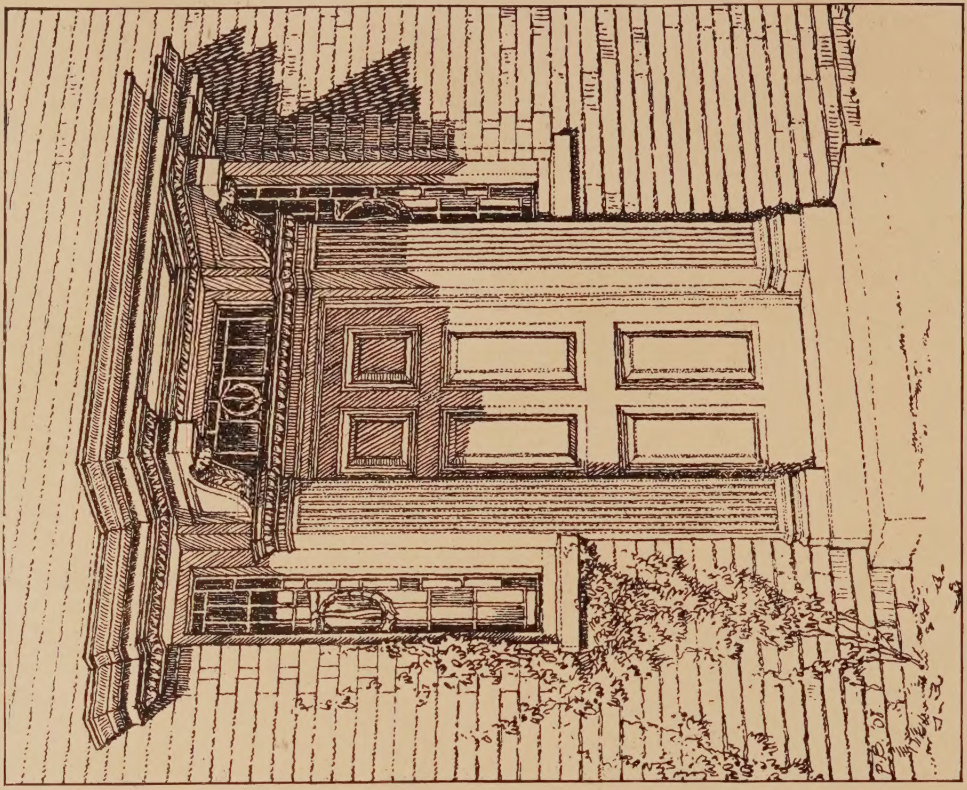

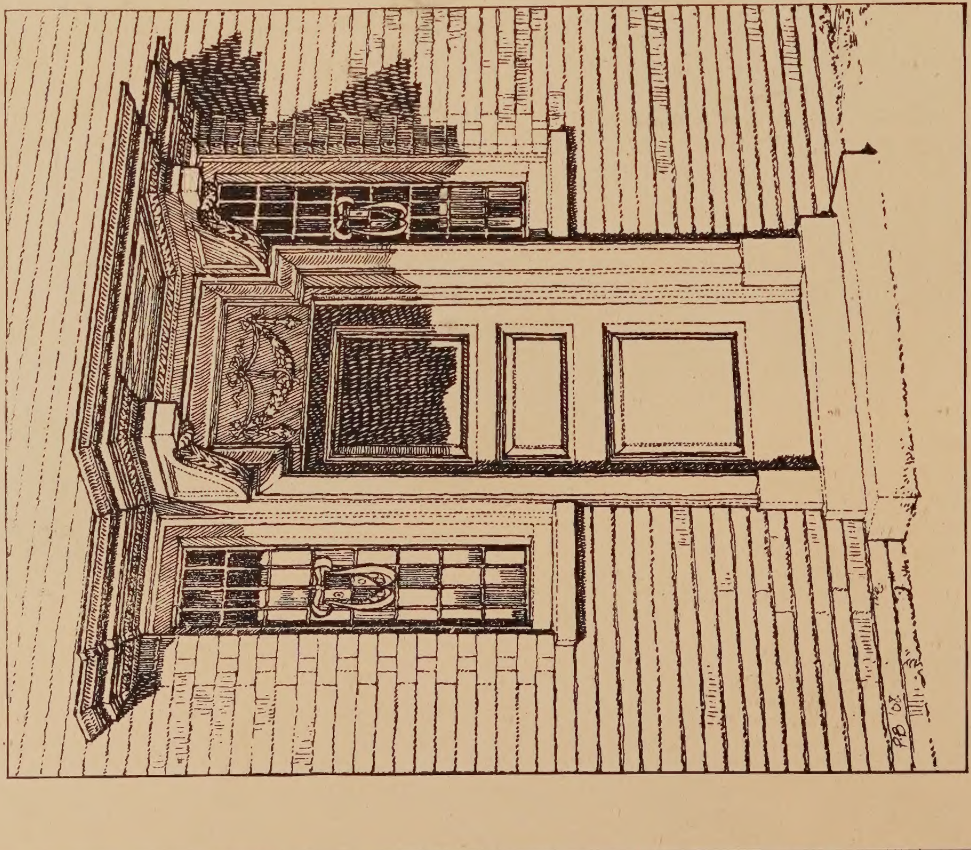

MONTHLY PICTORIAL REVIEW OF OUR ENGLISH CONTEMPORARIES—SKETCHES OF PORCHES AT EALING.

N. G. Wilson, F.R.I.B.A., Architect.

Of Interest to Architects

THE extensive use of the telephone at the present time in hotels, apartment houses and office buildings renders it essential that some provision be made in buildings of these types to carry the large number of wires necessary for furnishing telephone service. When it is realized that in a number of buildings there are as many as a thousand telephones in service, and that it is necessary to carry two wires from each telephone to some central point in the building, the importance of making adequate provision for telephone wiring is apparent. If some arrangement is not included in the original building plans, it may be necessary to make extensive and costly alterations after the completion of the building in order to conceal the wires running through halls and rooms.

The Engineers of the Telephone Company will be glad at any time to give architects the benefit of their experience in such matters and to assist them in planning the best system for each individual case.

NEW YORK TELEPHONE COMPANY
THE NEW YORK & NEW JERSEY TELEPHONE CO.

AMERICAN TELEPHONE & TELEGRAPH CO.
LOCAL AND LONG DISTANCE TELEPHONE
BELL SYSTEM
AND ASSOCIATED COMPANIES

(*Continued from page 61*)

The doing of all these things, without wasting unnecessary space and time in the compilation of over-elaborate indexes, without hampering up the office with useless specimens, valueless catalogs, and unnecessary back numbers of old journals, requires a development of the sense of order, such as can only be learned by office experience, where this sort of thing is a tradition.

Method is a quality which is allied to this; but it, too, as allied to buildings, needs to be acquired with considerable care. It includes foresight, in order that every detail may be ready for the builder at the moment it is asked for, if not a little sooner; regulated arrangements so that works are visited at proper intervals, and inspection made sufficiently often for nothing material to go wrong; and, at the same time, proper hours of attendance kept at the office for interviewing clients or contractors, and for carrying out the many miscellaneous things which crop up from day to day. The busy man, with a country practice, will probably acquire the habit of opening his letters, and dictating the answers to a shorthand writer in the early part of the morning, and then go round to all adjacent "jobs" in hand. Many country practitioners do this every day, and even arrange to make their inspections before breakfast in the summertime. The afternoons are then left free for occasional visits to works at a distance, for interviews, and for the preparation of sketch plans and the supervision of work done by assistants in the office. It is impossible to plan out in these pages a day such as would suit the practice of everybody—each man must do it for himself—but he ought to work upon some system. In large towns, it is by no means infrequent for all business men to make a point of lunching at some particular place where clients may be sure of finding them, an informal chat over a cigarette often resulting in business which could not be obtained by remaining in an office. Little habits like these become known, and are useful. Under this same heading of method comes the proper keeping of accounts—a very troublesome proceeding, but one which invariably pays, for unless everything is properly entered up each day in the proper books, and then properly ledgered at regular intervals, there is sure to be much that is missed and not charged at all, which is justly due to the architect, and would never be objected to by the client.

(*To be continued.*)

UNIVERSITY SCHOLARSHIPS.

TO members of the associate Societies and to the Individual members of the Architectural League of America, three scholarships in Architecture for special students have been offered by Harvard University. The scholarships will be forwarded to those who stand highest in a competition in architectural design to be held in May.

The competition will be conducted in the various cities by the League through the organizations affiliated with it, on a program prepared by the Architectural Department of Harvard University, and will be judged by the Professor of Architecture in the University and a Boston architect selected by the League.

These scholarships entitle their holders to free tuition in Harvard University for one year, the cost of such tuition otherwise being $150 per year.

It is hoped that a large number of men will avail themselves of the splendid opportunity presented by the above.

THIS Roof is a Tin Roof, laid 51 years ago

The building is the Sun Inn, at Bethlehem, Pa. The roof is of tin, put on fifty-one years ago and in good condition today.

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Have you read our booklet, "A Guide to Good Roofs"? We will gladly mail it free to you or to any of your clients. See pages 407 to 409 in "Sweet's Index."

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